

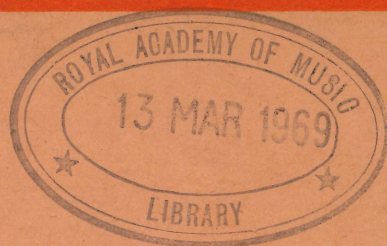


ROYAL ACADEMY OF MUSIC

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REVIEW WEEK 17th - 21st March

(DH = Duke's Hall; LH = Lecture Hall)

Monday

11.0, LH

'Fears of Fragmentation' (a lecture for Tokyo 1968) (Arnold Wesker)

Arnold Wesker, the well-known author of 'Roots', 'Chips with Everything', 'The Four Seasons' and other plays, was asked to visit Tokyo in 1968 where he first gave this lecture. It will become apparent during the lecture as to why this title was chosen. Mr. Wesker has also been a Director of Centre 42 (Theatre in the Round) since 1961.

2.0 - 5.0, DH

First Orchestra Rehearsal

7.30, DH

First Orchestra Concert (Maurice Handford)

The programme will include the Overture to a Greek Tragedy ('Oedipus at Colones') by Granville Bantock, who was a student at the Academy from 1889 to 1893, and the centenary of whose birth was commemorated in 1968; Strauss's 'Fantastic Variations on a theme of knightly character', 'Don Quixote' (solo cello Susan Sheppard; solo viola Anthony Jenkins); the orchestral interlude 'Royal Hunt and Storm' from 'Les Troyens' by Berlioz (who died a hundred years ago this month); and the second series of 'symphonic fragments' from Ravel's 'Daphnis et Chloé'.

Tuesday

10.0, LH

'The professional life of an opera répétiteur' (James Gibson)

James Gibson joined the music staff of The Royal Opera House, Covent Garden in 1950, becoming chief répétiteur in 1959. Since 1965 he

has been head of music staff and is responsible for the complete organisation of all the rehearsals at the ROH.

11.30, LH

'The modern composer and the performer' (Roger Smalley)

Roger Smalley, an ex-student of the Royal College of Music, is one of our leading young composers. From 1967 to 1968 he was Composer in Residence at King's College, Cambridge and was granted a Research Fellowship in October 1968 at King's, to devote time to his own compositions. The lecture he is giving today will tie up with the lecture to be given by Denis Matthews on Thursday.

2.0 - 5.0, DH

Chamber Orchestra Rehearsal

7.30, DH

Chamber Orchestra Concert - (The Principal)

The programme will include Strauss's 'Metamorphosen' for twenty-three solo strings; Mozart's piano Concerto in C, K.467 (soloist Pauline Fry), and the Symphony in D by Cherubini, written for the Philharmonic Society in London in 1815.

Wednesday

11.30, LH

Lecture/demonstration of Mediaeval instruments (David Munrow)

David Munrow, who is the Director of The Early Music Consort, is noted for his playing of the recorder, crumhorn, shawm, curtal, sordun, rackett and other early musical instruments.

2.30, DH

Chamber Concert

The programme will include Mendelssohn's Octet for strings in E flat, Op.20, Schuller's wind Quintet (1958) and Dohnányi's Sonata in B flat for cello and piano, Op.8.

5.0, DH

New Music Group Concert

The programme will include Schoenberg's Chamber Symphony, Op.9 and John Hall's flute Quartet.

Thursday

11.30, LH

'Sir Henry Wood' (Bernard Shore)

Bernard Shore, who studied at the Royal College of Music and was on the professorial staff of the RAM from 1938 to 1948, is well remembered as Principal Viola in the BBC Symphony Orchestra, and was at one time HM Staff Inspector of Music. He had a close personal as well as musical association with Sir Henry Wood and will be able to show us the many-sided character of this great man.

2.30, LH

'The performer and the composer' (Denis Matthews)

Denis Matthews, who needs no introduction as a pianist, is also widely acclaimed for his penetrating and amusing lectures. The lecture he is giving today will show how the musician sets out to understand and interpret the music of the many composers whose works he is asked to perform. This lecture will give the other side of the story, as presented by Roger Smalley in his lecture 'The modern composer and the performer' on Tuesday 18th March.

Friday

10.0 - 1.0, DH

Second Orchestra Rehearsal

10.0, LH

'The Nanny' - a horror film with music by Richard Rodney Bennett

The main interest of this film, which includes Bette Davis (as the Nanny), Wendy Craig, Jill Bennett and James Villiers, should be the fact that it has music composed by Richard Rodney Bennett; however, the film catalogue describes it as 'heart-stopping suspense, a nerve-shattering experience', and this will no doubt add to the interest.

11.45, LH

Richard Rodney Bennett will talk about the task of composing music for this and other films.

2.30, DH

Second Orchestra Concert (Maurice Miles)

The programme will include the first movement of Brahms's Symphony No. 2 in D; Debussy's 'Prélude à l'après-midi d'un faune'; Richard Stoker's Chorale for Strings; Mendelssohn's violin Concerto in E minor (soloist Melanie Horsfall); the second movement of Dvorak's 'New World' Symphony, and Tchaikovsky's Fantasy - Overture 'Romeo and Juliet'.

STOP PRESS: The programme of the New Music Club Concert on Wednesday 19th March will now consist of György Ligeti's 'Volumina'; a song cycle by John Hall; Webern's Five Canons, Op. 16; wind trios by pupils of Harrison Birtwistle (Bruce Cole, James Ingram and John Ellis); and Walton's 'Façade'.

Nadia Boulanger's Master-classes

An event of outstanding importance this term was the visit of Mlle. Nadia Boulanger, who spent four days at the Academy during which she held a series of master-classes for pianists, singers, organists, composers, vocal and instrumental ensembles, and the Junior Exhibitioners. We give below a few 'bon mots' culled by the Principal during the course of this great lady's visit, and also the reactions of two students who took part in her classes.

'The jewel that everyone notices as soon as you enter the room is too large.'

+ + +

'What is beautiful always sounds new.'

+ + +

(To a singer)

'I would like to iron your melody.'

+ + +

(To a pianist)

'Who is driving the car? The car or you?'

+ + +

(To a pianist)

'You play with such intelligence I forgive the notes I do not hear.'

'Counting is never vertical, always horizontal.'

* * *

(Quoting from Paul Valéry)

'A painter does not paint what he sees, but what is to be seen.'

* * *

Throughout her master-classes, Mlle. Boulanger urged the greater need for self-discipline in approaching the study of music. Mlle. Boulanger's observations may have appeared to some unyielding and somewhat puritanical, yet they were the result of a profound respect for the art and a belief that nothing must be sacrificed in pursuit of the musical truth of a work.

Many times Mlle. Boulanger stressed the necessity to break down a work's total structure into its elements to discover the musical import of each element itself and its function within the structure of the whole. Mlle. Boulanger urged musicians to constantly develop their aural awareness, and throughout her master-classes her teaching relied upon the solid ground-work of a phenomenally perceptive ear.

William Moss

* * *

Nadia Boulanger is something of a legend in her lifetime: one of the indisputably great musical personalities of our day, friend of Stravinsky, and teacher of leading composers from Copland to Berkeley. RAM students were greatly privileged that for four days this term she gave master-classes to pianists, organists, singers, Junior Exhibitioners and an ensemble presenting a Stravinsky Cantata. In that time we were enabled to catch a glimpse of her immense experience, insight and wide culture, and of her ability to stimulate her audience by the use of numerous musical illustrations and analogies with other arts.

Insisting on the detailed knowledge of a score, its harmony and contrapuntal structure, and on complete technical mastery as pre-requisites to worthwhile study, she showed the ability, rare in a teacher, to distil the music to its essentials. Yet she stressed that her rôle was not to present a single absolute solution or interpretation, but to stimulate the student himself to feel, to think, to analyse and to question.

Graham Salter

Henry Wood Centenary Concert

The centenary of Sir Henry Wood was commemorated on Monday 3rd March by a concert at the Royal Albert Hall at which Sir John Barbirolli conducted an orchestra and choir of students from the RAM, RCM, TCM and GSM in a memorable performance of Verdi's 'Requiem'. Sir Henry was, of course, the conductor of the Academy's First Orchestra for many, many years, and Bernard Shore's talk in Review Week will give an account of his staunch and pioneering work for music in England. A tribute will also appear in the next issue of the RAM Magazine.

Géza Anda's Master-class

The distinguished Hungarian pianist Géza Anda will visit the Academy on Wednesday 30th April and Thursday 1st May (during the first week of the Midsummer Term). On the Wednesday he will hold a master-class for pianists, and on the Thursday he will direct a six-hour session with the Chamber Orchestra, principally devoted to Beethoven's piano Concerto No. 1 in C, Op. 15, rehearsing it with students in the earlier part of the day and finally performing it himself with the orchestra.

The Manson Room

The Manson Room (Room 215) is now being widely used by most composition students, but students are reminded that the room's facilities are available to all who are interested in contemporary music. A report on the room's past activities will appear in the next issue of the RAM Magazine.

Some very interesting events are planned for next term:

- 1.15 May 7th Recorded concert of string quartets by Nicholas Maw, Krzysztof Penderecki and Richard Rodney Bennett, with explanation.
- 2.30 May 12th Lecture by Alan Bush - 'Music in Eastern Europe'.
- 2.30 May 19th John Tavener will talk about 'The Whale'.
- 1.15 May 21st Recorded Concert of wind music (Richard Rodney Bennett's Trio, Henze's Quintet, Stockhausen's 'Zeitmasse'), with explanations.
- 2.30 May 28th Lecture by Cornelius Cardew on his own music.
- 2.30 June 2nd Roger Smalley: Playing of Stockhausen's 'Gruppen' followed by an analysis.
- 1.15 June 4th Recorded Concert of Electronic Music by Berio, Xenakis, Cage and Stockhausen.
- 2.30 June 6th A visit to the British Music Information Centre is planned. Anyone interested should contact me in the Manson

Room on Mondays, Wednesdays or Fridays.

2.30 June 9th Francis Chagrin will talk about the SPNM.

A Composers Workshop is being planned for the second Monday in each month. A forum of four eminent composers will hear and discuss the works of student compositions. For each occasion three student composers will be asked to provide a tape of their work, with score, and to talk for about ten minutes on the work to be heard. There will then follow an open discussion with the rest of the student composers and the forum. Any composers who wish to be considered for the workshop should contact me as soon as possible.

Paul Patterson

The Sadler's Wells Opera Club

Many students will know that the Academy has now taken out membership of this club. However, I am sure there are still many students who would like the chance of going to the opera at greatly reduced prices. Most of our tickets cost only 7/6d. Notices are placed regularly on the main notice-board in the entrance hall and extra notices are placed on the Principal's and Common Room boards, so if you are interested read the boards regularly and then you won't miss these opportunities.

Recent visits have included performances of 'Gloriana' and 'The Flying Dutchman'. After the performance of 'Gloriana' members of the club were invited to meet Colin Graham (the producer) in the Dutch Bar at the Coliseum, where he answered members' questions. The membership of this club not only offers us the opportunity of having cheap tickets, but also the chance of meeting producers and conductors after some of the performances. The club also includes lectures and social meetings. Any students who are interested in going to any of these events on their own, or with a friend, should apply to Room 8A for a club card. If you have any queries about the activities of this club, I shall be happy to answer them.

On 16th March tickets are available for the lecture on Monteverdi and His Operas to be given by Raymond Leppard at the Wigmore Hall at 7.30 p.m. Tickets are priced at 6/- and any student who is going to hear 'Orfeo' on 26th March will find this lecture a great help. The tickets for 'Orfeo' are available in Room 8A and as we have had more applications than tickets, students who have placed their names at the top of the list on the notice-board will be given the

first opportunity. However, tickets not claimed by Friday 21st March will be offered to anyone who would like them.

The majority of students I know are glad of this opportunity of seeing opera at such cheap prices, but I was greatly disturbed to hear that there had been some complaints from students because their ticket (price 7/6d) had only entitled them to sit in the side stalls. I should like to point out that tickets in the stalls are normally priced at 30/- and 40/- and many people pay this price gladly. I need hardly point out that students are indeed lucky to get tickets at this price; not so long ago you would have had to queue for the privilege of standing at something like this price, so be grateful to the Academy and to Miss Georgina Smith and Mr Arthur Jacobs, in particular, for their tremendous help in getting this project under way!

Dilys Orpen ...

Principal's Consultative Committee

In future, a copy of the Minutes of the Principal's Consultative Committee meetings will be available for perusal in the RAM Club Room. Professors are asked NOT to remove the Minutes from the folder which must remain in the Club Room.

H. Stanley Creber
Secretary-General

The BBC Training Orchestra

The BBC Training Orchestra will visit the Academy on Thursday 15th May to give a concert in the Duke's Hall at 5 p.m., which will be recorded by the BBC for future transmission, and to which the public is invited. The following articles on the orchestra have been contributed by two of its members, both of whom were students at the RAM from 1964 to 1967.

* * *

Life in the BBC Training Orchestra is far from dull. In fact it is most entertaining much of the time. This does not mean that we do not work hard, because we do. However, rehearsals tempered with a sense of humour seem to be most profitable.

Up to thirty-six hours of rehearsal time may be called in one week but our schedules invariably amount to less than thirty hours, with two free days on average. We are limited to one studio

broadcast a week, although we may do more than one within a few days for convenience. Guest conductors rehearse us for a minimum of one week and usually for longer, often including a public concert. Of the latter, there are twelve in a year at provincial towns in the West. The extremes of distance have so far been Leicester to the north-east and Plymouth to the south-west, with an occasional visit to Wales.

Our time is not limited to orchestral rehearsals and recordings. There has been a trend recently towards more sectional rehearsals. In this way the orchestral rehearsals are more profitable for the conductor and less tedious for the various sections of the orchestra. Peter Mountain, our Concert-Master, coaches the violins and with his wealth of professional experience has been a tremendous help. The other groups of instrumentalists are coached by professional players from the BBC Symphony Orchestra and other London orchestras, including Derek Simpson and Janet Craxton from the RAM. However, efforts are made to get particular instrumentalists (especially for the wind sections) if they are requested by the members of the orchestra. Wind players are thus able to arrange private lessons in Bristol in addition to the sectional coaching by tutors.

Private lessons are encouraged, particularly for the string players. To this end up to twelve subsidies of three guineas each may be drawn as payment towards the cost of lessons during a twelve-month period. Players are left to make their own arrangements with professors of their choice whether in London or Manchester or any other part of the country.

The orchestra is very lucky indeed to have the services of the Amadeus Quartet. They join us for a whole day of chamber music coaching whenever their schedules give them time to spare. String quartets, and sometimes other ensembles, are formed amongst ourselves and works are prepared for their visits. Half-days are now set aside to give us extra time for rehearsals. The individual members of the Amadeus Quartet each coach one or two groups during the morning session, and after lunch selected ensembles are invited to play the music that they have prepared as part of a Master-class. The day is often closed with a performance by the Amadeus Quartet of one of the works that we have prepared. Working with them is tremendously exciting and musically very stimulating indeed. They are most helpful and encouraging, and great fun to know as people.

Recently there have been opportunities for members of the orchestra to take part in chamber concerts in Bristol. While these do not provide any financial reward, they do give a unique opportunity for performing in public in small ensembles. These facilities are not confined to the string and woodwind players; members of the brass section have given concerts in their own right and have received universal acclaim in Bristol. Michael Rose, the Assistant-in-Charge of the orchestra, usually makes the arrangements for these concerts, which have been most successful. In addition, there are opportunities to play through concertos with the orchestra. Every so often days are set aside for orchestral sight-reading and concerto work. It is not unusual for us to complete the preparation for a recording a day early. If this is foreseen then new works are sent down from London for us to read thoroughly. In this way, we are able to play works which we are unable to broadcast. The repertoire covered by the orchestra is considerable. Several hundred works will have been prepared in a two-year period.

In the near future there are some interesting items on our schedules. The first of these will be a concert performance of Handel's opera 'Deidamia' as part of Radio 3's 'A Music Weekend in Exeter'. Just after this, at the end of April, there is a week of Bristol Proms. Here, we combine for the opening concert with the BBC Welsh Orchestra to perform a large orchestral work. In this, the second season of the Prom Concerts we are playing Mahler's first Symphony. Later in the week the BBC Training Orchestra has a concert of its own. This year the second half of the concert will be televised and is to be a performance of Elgar's violin Concerto with Alan Loveday as soloist. Sir Adrian Boult is to conduct. For the following week we are going to Brighton to take part in Kubelik's Master-classes for conductors, which last the whole week. Later on, Colin Davis is conducting us in a concert at the Bath Festival which will have an emphasis on youth with young soloists. Finally, before our summer holiday, we combine with the London Opera Group to give several performances of operas at the London Opera Group's new home at Sadler's Wells. All in all, there is a lot of variety.

At the moment we do not have a Director of Music, but Michael Rose, who is an able conductor, rehearses the orchestra whenever we do not have a guest conductor with us. However, in September this post is to be filled by Meredith Davies. He will spend five months of the year with us, the rest of the year being taken up with guest conductors.

The orchestra provides a unique training in orchestral technique and repertoire, which, at the moment, cannot be provided elsewhere. The most interesting aspect of the arrangements in Bristol is that the orchestra is in a constant state of change. As new ideas for the distribution of rehearsal time and so on are put forward they are discussed and often implemented. The orchestra is always developing and the shape it will take will be determined by the members both contemporary and those who will join in the future.

Nicholas Maxted-Jones (violin)

* * *

The BBC Training Orchestra is now in the fourth year and is going from strength to strength.

Even in the year-and-a-half that I have been here, there have been some vast improvements, mainly in the forms of Michael Rose, our Assistant-in-Charge and Peter Mountain, our Concert-Master. The combined forces of these two have done much to improve conditions, repertoire, interest and the actual performance of the orchestra, especially the strings.

It is unfortunate that the colleges have a completely wrong impression of the orchestra - so many people are greeted with what almost amounts to contempt when they state that they are joining the BBC Training Orchestra. This may be a fault of the name - so many people expect a group of amateurish juveniles, whereas, young though we may be, this orchestra has given performances of a standard equalling that of some provincial orchestras.

However, we do receive valuable training individually, sectionally, and in the orchestra, but for someone who feels they need to learn a little more about their instrument and about orchestral technique, not to mention the enlarging of the meagre orchestral repertoire one learns at college, then the BBC Training Orchestra is an ideal stepping-stone between college and the profession.

The social life should suit any temperament, and the setting of Bristol and the surrounding countryside is perfect.

Anne Bryant (flute)

Langsam.

Mir lächelt kein Frühlings, mir strahlt keine Sonne, mir
blüht keine Blume, für mich ist alles dahin. Ich.
Ich; für mich ist alles dahin! (D. c. sind ~)

Wie
Fehr. 81.

John Macfarren

Mir lächlet kein Frühlings,
Mir strahlt keine Sonne,
Mir blüht keine Blume,
Für mich ist alles dahin!

No Spring smiles on me,
No sun shines on me,
No flower blooms for me,
For me there is nothing left.

This is a canon in Brahms's own hand for four female voices. It was given by Lady Macfarren (Natalia Macfarren, wife of Sir George Macfarren, the Principal of the RAM, 1875-1887) to the late Mr. John Davenport, and passed from him to Professor Peter Latham, who presented it to the Academy in July 1968.

The entries are not at the unison. What is in fact the interval?
(Solution in Brahms's Complete Works Vol. 21, page 189.)

